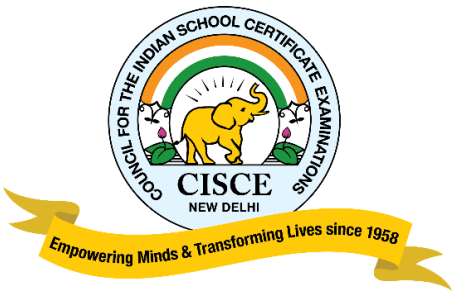
ISC

YEAR 2027

INDIAN SCHOOL CERTIFICATE EXAMINATION



MUSIC

February 2025

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Council for the Indian School Certificate Examinations (CISCE)

MISSION STATEMENT

The Council for the Indian School Certificate Examinations is committed to serving the nation's children, through high quality educational endeavours, empowering them to contribute towards a humane, just and pluralistic society, promoting introspective living, by creating exciting learning opportunities, with a commitment to excellence.

ETHOS OF CISCE

- Trust and fair play.
- Minimum monitoring.
- Allowing schools to evolve their own niche.
- Catering to the needs of the children.
- Giving freedom to experiment with new ideas and practices.
- Diversity and plurality - the basic strength for evolution of ideas.
- Schools to motivate pupils towards the cultivation of:
  Excellence - The Indian and Global experience.
  Values - Spiritual and cultural - to be the bedrock of the educational experience.
- Schools to have an 'Indian Ethos', strong roots in the national psyche and be sensitive to national aspirations.

MUSIC

Aims:

1. To encourage creative expression in music.
2. To develop the powers of musical appreciation.

One of the three following syllabuses may be offered:

(A) Indian Music (Hindustani) (872).
(B) Indian Music (Carnatic) (873).
(C) Western Music (874).

(A) INDIAN MUSIC (HINDUSTANI) (872)

(May not be taken with Western Music or Carnatic Music)

CLASSES XI & XII

The Syllabus is divided into three parts:

***Part 1 (Vocal)**,*

***Part 2 (Instrumental)** and*

Part 3 (Tabla)

*Candidates will be required to offer **one** of the parts of the syllabus.*

There will be two papers:

Paper 1: Theory *3 hours* ..... *70 marks*

Paper 2: Practical ..... *30 marks.*

*Candidates will be required to appear for both the papers from **one part** only.*

PAPER 1: THEORY (70 Marks)

Candidates will be required to attempt questions on either Part 1: Vocal Music or Part 2: Instrumental Music or Part 3: Instrumental Music Percussion (Tabla).

PAPER 2: PRACTICAL (30 Marks)

The practical work is to be evaluated by the teacher and a Visiting Practical Examiner appointed locally and approved by CISCE.

EVALUATION:

Marks will be distributed as follows:

- ***Practical Examination:*** *20 Marks*
- ***Evaluation by Visiting Practical Examiner:*** *5 Marks*

  (General impression of total performance in the Practical Examination: accuracy of Shruti and Laya, confidence, posture, tonal quality and expression)
- ***Evaluation by the Teacher:*** *5 Marks*

  (of work done by the candidate during the year).

NOTE: Evaluation of Practical Work for Class XI is to be done by the Internal Examiner.

CLASS XII

PART I: VOCAL MUSIC

PAPER 1: THEORY (70 Marks)

1. **Musical Terms and Forms**

   (i) Naad
   Meaning, origin, types (Aahat, Anahat) and qualities (Volume, Pitch, and Timbre).

   (ii) Raga
   Type of Raga: Poorva, Uttar, Sandi-Prakash, Shudha, Chhayalag, Sankirna (Meaning with examples).

   (iii) Forms of composition: Dhrupad, Dhamar.
   Origin, development and characteristics to be done in detail.

   (iv) Meend, Andolan, Gamak, Kan, Alaap, Taan.
   Meaning, uses with examples wherever applicable.

2. **Systems of Indian Classical Music**

   The two systems of Indian Classical Music.

   Hindustani and Carnatic Music – comparative study with reference to technique of usage, Swar, Taal, composition, instruments used and language.

3. **Placement of Swaras on twenty-two Shrutis**

   Ancient and modern methods of placement of seven Swaras amongst Shrutis.

4. **"Thaats" of Bhatkhande**

   Ten Thaats with name, swar, signs and basic rules.

5. **Vadi Swar and time of Raga**

   Relationship between Vadi Swar and time of raga, Purvang- Uttarang of day and Saptak.

6. **Laya**

   Definition of Laya and its types: Vilambit, Madhya and Drut.

7. **Raga**

   (i) Bihag, Bageshwari, Kafi, Bhairavi, Malkauns

   (ii) Identification of Raga by written note-combination

   (iii) Comparison and contrast between above mentioned Raga.

   Complete theory of the above mentioned Ragas with special reference to their Swar, Thaat, Jaati, Aaroh, Avaroh, Pakad, Vadi, Samvadi, Anuvadi, Vivadi, Varjya, Vikrit, Samprakriti Raga and singing/playing time.

8. **Notation of Taal**

   Dhamar, Ektaal, Roopak, Chartaal.

   The above Talas with their Thekas, Tali, Khali, Vibhag in Thah, Dugun, Tigun and Chaugun Laya.

9. **Notation of Bandish (Chhota Khayal and Bada Khayal)**

   Sthai and antara with the mention of the name of the raga (with its aaroh, avaroh) and taal with clear indication of Swar and Taal signs.

   Note: Chhota Khayal in all Ragas and One Bada Khayal of candidates choice from the Ragas (Bihag, Bageshwari, Kafi, Bhairavi, Malkauns).

10. **Classification of Indian Musical Instruments**

    Tat -Vitat, Sushir, Avnada, Ghan.

    Explanation with examples.

11. **Eminent Musicians of Hindustani Music**

    The following musicians to be studied: Pt. Ravi Shankar, Pt. Bhimsen Joshi.
    Life sketch, work and achievements of the above.

12. **Topics of general interest related to Music**

    Essay type questions of about 200 words will be asked on the above.

13. **Brief History and knowledge of Tanpura**

    Drawing and labelling with description and tuning.

PAPER 2: PRACTICAL (30 Marks)

The practical work is to be assessed by the teacher and a Visiting Examiner appointed locally and approved by CISCE.

1. Demonstration of the following Raga by singing "Chota Khayal" with Alap, and five Taans:

   (i) Bihag (ii) Bageshwari (iii) Kafi (iv) Bhairvi. (v) Malkauns

2. Singing of one Vilambit Khayal in any of the Ragas in Point 1.
3. Identification of all the Ragas by listening to their Alaap.
4. Singing of Ten Alankars in Shudh Swar.
5. Recitation of the following Talas in Dugun and Chaugun Laya:

   (i) Chaartaal (ii) Dhamar (iii) Ektaal (iv) Roopak

PART 2: INSTRUMENTAL MUSIC

PAPER 1: THEORY (70 Marks)

1. **Musical Terms and Forms**

   (i) Naad

   Meaning, origin, types (Aahat, Anahat) and qualities (Volume, Pitch, and Timbre).

   (ii) Raga

   Type of Raga: Poorva, Uttar, Sandi Prakash, Shudha, Chhayalag, Sankirna (Meaning with examples).

   (iii) Forms of composition: Razakhani/Dhrut Gat, Maseetkhani/Vilambit Gat.

   Origin, development and characteristics to be done in detail.

   (iv)Meend, Ghaseet, Soot, Andolan, Gamak, Kan, Alaap, and Jod-Alap.

   Meaning, uses with examples, wherever applicable.

2. **Systems of Indian Classical Music**

   The Two systems of Indian Classical Music.

   Hindustani and Carnatic Music – comparative study with reference to technique of usage, Swar, Taal, composition, instruments used and language.

3. **Placement of Swaras on twenty-two Shrutis**

   Ancient and modern methods of placement of seven Swaras amongst Shrutis.

4. **"Thaats" of Bhatkhande**

   Ten Thaats with name, swar, signs and basic rules.

5. **Vadi Swar and time of Raga**

   Relationship between Vadi Swar and time of raga; Purvang-Uttarang of day and Saptak.

6. **Laya**

   Definition of Laya and its types: Vilambit, Madhya and Drut.

7. **Raga**

   (i) Bihag, Bageshwari, Kafi, Bhairavi, Malkauns

   (ii) Identification of Raga by written note-combination

   (iii)Comparison and contrast between above mentioned Raga.

   Complete theory of the above mentioned Ragas with special reference to their Swar, Thaat, Jaati, Aaroh, Avaroh, Pakad, Vadi, Samvadi, Anuvadi, Vivadi, Varjya, Vikrit, Samprakriti Raga and singing/playing time.

8. **Notation of Talas**

   Dhamar, Ektaal, Roopak, Chartaal

   The above Taal with their Thekas, Tali, Khali, Vibhag in Thah, Dugun, Tigun and Chaugun Laya.

9. **Notation of Bandish (Maseetkhani and Razakhani)**

   Sthai and antara with the mention of the name of the raga (with its aaroh, avaroh) and taal with clear indication of Swar and Taal signs and bols of Gat.

   Note: Razakhani in all Raga and One Maseetkhani of the candidate's choice from the Raga: Bihag, Bageshwari, Kafi, Bhairavi, Malkauns.

10. **Classification of Indian Musical Instruments**

    Tat -Vitat, Sushir, Avnada, Ghan.

    Explanation of the above with examples.

11. **Eminent Musicians of Hindustani Music**

    The following musicians to be studied:

    Pt. Ravi Shankar, Pt. Bhimsen Joshi.

    Life sketch, work and achievements of the above.

12. **Topics of general interest related to Music.**

    Essay type questions of about 200 words will be asked on the above.

13. **Brief History and knowledge of your instrument**

    Drawing and labelling with description and tuning.

PAPER 2: PRACTICAL (30 Marks)

The practical work is to be assessed by the teacher and a Visiting Examiner appointed locally and approved by CISCE.

1. Demonstration of the following Ragas by playing Razakhani/Drut Gat with five Todas and Jhala:

   (i) Bihag (ii) Bageshwari (iii) Kafi (iv) Bhairavi (v) Malkauns

2. Playing of one Maseetkhani Gat in any of the Ragas in point 1.
3. Identification of all the Ragas by listening to their Alaap.
4. Playing of ten Alankars in Shudh Swar.
5. Recitation of the following Taal in Dugun and Chaugun Laya:
   (i) Chaartaal (ii) Dhamar (iii) Ektaal (iv) Roopak

PART 3: INSTRUMENTAL MUSIC-PERCUSSION (TABLA)

PAPER 1: THEORY (70 Marks)

1. **History and knowledge of Tabla**

   Brief history of origin and evolution of tabla, drawing and labelling with description and tuning.

2. **Five Pranas of Taal**

   Grah, Jaati, Yati, Prastar, Laya

   Definition and explanation with sub divisions and examples.

3. **Classification of Indian musical Instruments:**

   Tat -Vitat, Sushir, Avanadh, Ghan

   Definition and explanation with examples.

4. **Compositions of Tabla**

   Tihai (Damdar/Bedam), Gat, Kayada, Palta, Rela, Laggi, Ladi, Chakkardar Tukda, Paran.

   Definition and explanation with examples.

5. **Additional terms**

   Sam, Taali, Khali, Vibhag, Lehra (Nagma)

   Definition and explanation with examples.

6. **Talas**

   Jhaptaal, Dadra, Teental, Dhamar, Jhoomra, Kaharwa

   Complete notation of the above in Thah, Dugun, Tigun, and Chaugun Laya with characteristics

7. **Method of presentation**

   Solo (Ekal) and accompaniment (Sangat).

   Meaning, Solo presentation (order of performance); Playing technique while accompanying with vocal and instrumental music.

8. **Eminent Musicians of Hindustani Music**

   The following musicians to be studied:

   Pt. Kishan Maharaj, Ustad Ahmad Jaan Thirakwa
   Life sketch, work and achievements

9. **Topics of general interest related to Music**

   Essay type question of about 200 words will be asked on the above.

PAPER 2: PRACTICAL (30 Marks)

1. The practical work is to be assessed by the teacher and a Visiting Examiner appointed locally and approved by CISCE.

   Playing of the following Talas on Tabla in Thah, Dugun and Chaugun Layakari:

   (i) Jhaptaal (ii) Dadra (iii)Teentaal (iv) Dhamar (v) Jhoomra (vi) Kaharwa

2. Keeping the Wazan of the Taal intact demonstration of the following:

   (i) Four Kism in Kaharwa.
   (ii) Four Kism in Dadra.
   (iii) One Tukada, two Kism and one Kayada with two paltas and Tihai in Jhaptal.
   (iv) One Gat, One Laggi, One Ladi, one Chakkardar Tukda and Paran, one Kayada with two paltas and Tihai in Teentaal.

3. Accompaniment of Tabla (only Thekas) with music played or sung.

(B) INDIAN MUSIC (CARNATIC) (873)

(May not be taken with Hindustani Music or Western Music)

CLASSES XI & XII

There will be two papers:

Paper 1: Theory: 3 hours ..... 70 marks

Paper 2: Practical: ..... 30 marks

PAPER 1: THEORY (70 Marks)

*Candidates will be required to answer **five** questions in all.*

1. The fundamental technical terms and their meanings (Ref. *South Indian Music, Book* 1 by P. Sambamoorthy, Chap. III, pp. 38-48).

2. Principles of Sa, re, ga, ma, notations as laid down in K.V. Srinivasa Iyengar's Music Books and in P. Sambamoorthy's "South Indian Music Series", Significance of symbols commonly used.

3. Raga classification in Carnatic Music. The scheme of the 72 Melakartas. The names of the 12 chakras. Katapayadi Formula and its application.

4. Lakshanas of the following 24 ragas:

   1. Todi
   2. Saveri
   3. Chakravakam
   4. Bhairavi
   5. Anandha Bhairavi
   6. Karaharapriya
   7. Shri Ranjani
   8. Ritigoula
   9. Mukhari
   10. Harikambhoji
   11. Natakuranji
   12. Kedaragoula
   13. Sahana
   14. Kambhoji
   15. Yadukulakambhoji
   16. Sankarabharana

17. Hamsadhwani
18. Begada
19. Atana
20. Nata
21. Purvakalyani
22. Shanmukhapriya
23. Kalyani
24. Saranga

5. Manodharma Sangita and its forms - Paddati in developing rage alpana and Kapana Svaras.
6. Dasavida gamakas (Ten gamakas).
7. The scheme of the 35 Talas. Chapu tala and its varieties. Desadi and Madyadi talas, Kriya, Anga. Laya, Gati, Matra (a detailed knowledge of two/ five pranas) shadhangas.
8. Musical forms and their association. An advanced knowledge of the following musical forms:
    1. Gita
    2. Tana Verma
    3. Padavarna
    4. Kriti
    5. Ragamalika
    6. Padam
    7. Javali
    8. Tillana
9. History of Carnatic Music with special reference to the following composers and theorists including their biographies and their contributions to Carnatic Music. 10 out of 20 must be known.
    1. Jayadeva
    2. Purandaradas
    3. Ramamatya
    4. Somanatha
    5. Narayana Tirtha
    6. Bhadrachala Ramadas
    7. Venkatamakhi
    8. Kshetrajna
    9. Paidala Guruthy Sastri
    10. Tyagaraja
    11. Muthuswami Dikshitar
    12. Syama Sastri
    13. Arunachalam Kavirayar
    14. Gopalakrishna Gharat
    15. Svati Tirunal
    16. Subbaraya Shastri
    17. Veena Kuppayyar
    18. Mysore Sadasiva Rao
    19. Patnam Subramanya Iyar
    20. Pallavi Seshayyar
10. Classification of musical instruments into stringed, wind and percussion group. A general knowledge of the structure of the vina, violin tampuro, gottuvadyam and flute. Tuning of the human voice and the compass of the concert instruments of South India.
11. Musical sound and voice. Pitch. Intensity and timbre. Sympathetic vibration. Resonance. Echoes, Musical intervals. Modal shift of tonic. (Grahabhedam).

PAPER 2: PRACTICAL (about 20 minutes) – 30 Marks

Two padas of Kshetrajna. One Ragamalika. Two Tillanas. Two Javalis and the following compositions:

1.	Todi	Kaddanna Variki
2.	Saveri	Sankari Sankuru
3.	Chakravakam	Etula Brotuvo
4.	Bhairavi	Neepadamule
5.	Anandha Bhairavi	Nimadi Challaga
6.	Karaharapriya	Pakkala Nilabadi
7.	Sri Ranjani	Marubalka
8.	Harikambhoji	Entharanidaya
9.	Natakuranji	Manasuvishaya nata
10.	Shana	Rama Ikananu
11.	Kambhoji	Koniyadina napai
12.	Sankarabharana	Saroja dala netri
13.	Hamsadhwani	Vatapi ganapatim
14.	Begada	Nadopasana
15.	Atana	Ilalo pranatharthi hara
16.	Purvi Kalyani	Ninnu Vina gamari
17.	Shanmukhapriya	Mariveredikkevaraiya rama
18.	Kalyani	Ninnu Vina gati

19. Saranga Neevada negana

Note: Candidates shall have the option of singing or playing these pieces or other classical pieces of an equal standard.

Candidates shall be expected to know in outline the meaning of at least six songs of the classical composers learnt by them.

2. Alapana of the following ragas

   1. Todi
   2. Saveri
   3. Bhairavi
   4. Anandha Bhairavi
   5. Mohana
   6. Kedaragoula
   7. Kambhoji
   8. Yadukula Kambhoji
   9. Sankarabharana
   10. Begada
   11. Kalyani

3. Ability

   (i) to sing Kalpada swara for the songs learnt in Todi, Bhairavi, Kambhoji, Sankarabharana and Kalyani ragas and in Adi and Rupaka talas;

   (ii) to sing or play a given musical passage in sa, re, ga, ma notation in any of the prescribed 24 ragas.

   (iii) to give swaras for musical phrases sung or played;

   (iv) to recognise ragas from alpanas heard or played; and

   (v) to recognise the talas of unfamiliar songs heard or played.

4. In addition to the individual tests there will also be common ear tests, sight-singing tests and musical dictation at the practical examination.

In the practical examination, candidates may offer vocal music or one of the following:

Vina, Gottuvadyam, Violin, Balakokil, Flute or Nagasvaram. A vocal candidate shall sing to the sruti accompaniment of Tambura. A vocal candidate may sing playing the Tambura himself/herself or he/she may utilise the services of another person to provide the Tambura accompaniment for him/her, provided this other person is not a candidate for this same examination.

EVALUATION:

The practical work is to be evaluated by the teacher and a Visiting Practical Examiner appointed locally and approved by CISCE.

(**Note:** For Class XI, Evaluation of Practical is to be done by the Internal Examiner.)

Marks will be distributed as follows:

- **Practical Examination:** **20 Marks**
- **Evaluation by Visiting Practical Examiner:** **5 Marks**

  (of candidate's overall performance in the Practical Examination, based on sruthy, laya, tonal quality, expression and music performance)
- **Evaluation by the Teacher:** **5 Marks**

  (of work done by the candidate throughout the year.)

(C) WESTERN MUSIC (874)

(May not be taken with Hindustani Music or Carnatic Music)

CLASSES XI & XII

Pre-Requisite:

Candidates for the examination in Western Music will be required to have passed Grade 5 in Theory and Grade 6 in Practicals of the Associated Board of the Royal School of Music or the Trinity College of Music or the London College of Music.

There will be two papers:

Paper 1: Theory: 3 hours ..... 70 marks

Paper 2: Practical: ... 30 marks

PAPER 1: THEORY (70 Marks)

SECTION A

(i) *Harmony, etc.*

Four-parts chords formed on all degrees of major and minor scales. First the second inversions, the dominant seventh chord and its inversions, modulation to related keys and the simple use of unessential notes. The tests may take the form of harmonization of a melody in four vocal parts or in simple pianoforte style, the working of a figured on unfigured bass, or the construction of a phrase on a given harmonic basis.

The addition of a melody, above or below a given melody, the writing of a melody to given words, or the completion of a melody of which the beginning is given. Analysis of the rhythmic structure of a melody, phrasing, etc. Analysis of harmonic progressions including modulations, in a straightforward passage.

SECTION B

Prescribed Works:

Beethoven, *Symphony No. 2 in major* op 36 and one of the following:

(a) Bach, *Prelude and Fugue No. 16 in G minor*, Book I.

(b) Schubert "*Erl Kenig*" (The Erl King).

(c) Caesar Frank: the last movement from the violin and piano sonata.

PAPER 2: PRACTICAL WORK (30 Marks)

Practical work will consist of **six** Aural Tests. Candidates will be required to attempt **all six** Tests.

1. Candidates will be required to write on a monotone, pre-fixing the necessary time signature, a short rhythmical passage beginning on the first beat of a bar. Compound time will not be included. After indicating the speed at which the pulse of the music moves, the Examiner may play the passage twice. After a short interval, he will play it a third and a fourth time.
2. Candidates will be required to write from dictation a short melodic phrase, beginning on the first beat of a bar, in either a major or a minor key. Before playing the passage, the Examiner will indicate the speed at which the pulse of the music moves. The key will be named, and the keynote and tonic chord sounded. The phrase will then be played once throughout. It will then be played twice in sections, at short intervals of time, and finally the phrase will be repeated in its entirety.
3. Candidates will be required to describe (e.g. 'perfect 5th') intervals which are diatonic in major keys. Two such intervals will be given without the sounding of the keynotes. Each interval will be played twice.
4. Candidates will be required to recognise and name any of the following cadences - perfect, imperfect (half - close), plagal, interrupted - occurring in a musical example in a major or a minor key played by the Examiner. After the tonic chord has been sounded, the whole musical sentence will be played through three times, with due deliberation, at short intervals.
5. Candidates will be required to recognise the three principal chords of a major or a minor key (in root position and in first and second inversion) as played by the Examiner in a continuous musical phrase in a definite key. The phrase containing the given chords will begin with a chord in root

position. It will be played four times at a reasonably slow pace, and, before each playing, the tonic chord will be sounded.

6. Candidates will be required to recognise and name simple changes of key. Three examples will be given, each starting from the same tonic key. Three examples will be given, each starting from the same tonic key, and containing one modulation only. Modulations will be limited to the dominant, sub-dominant, and relative major or minor keys. After the key has been named and the tonic chord has been sounded, each of the three examples will be played through twice.

   The test will not necessarily contain examples of modulations of three *different* keys; the same keys recur.

   A candidate will be at liberty to write down his answers to a particular test at any stage.

EVALUATION:

The practical work is to be evaluated by the teacher and a Visiting Practical Examiner appointed locally and approved by CISCE.

(**Note:** For Class XI, Evaluation of Practical is to be done by the Internal Examiner.)

Marks will be distributed as follows:

- **Practical Examination:** **20 Marks**
- **Evaluation by Visiting Practical Examiner:** **5 Marks**

  (of candidate's Aural skills, presentation of written work and overall confidence of the candidate in the Practical Examination)
- **Evaluation by the Teacher:** **5 Marks**

  (of work done by the candidate during the year)